

1905
June 26
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SOOTHEBY, WILKINSON & HODGE,
13, WELLINGTON STREET, STRAND, LONDON.

CATALOGUE
OF
ENGRAVINGS & DRAWINGS.

Day of Sale.

MONDAY, the 26th of JUNE, 1905,

1905
June 26
LoSo

CATALOGUE
OF
ENGRAVINGS & DRAWINGS

COMPRISING
A NEARLY COMPLETE COLLECTION OF
TICKETS, CARDS, BOOK-MARKS, &c.

*By BARTOLOZZI,
for the most part Engravers' Proofs;*

Early Impressions of Liber Studiorum Prints,

AN UNUSUALLY FINE SET OF PROOFS BEFORE ALL LETTERS OF
THE RIVERS OF ENGLAND AND RIVER SCENERY,

PORTRAITS AFTER SIR T. LAWRENCE, BY F. C. LEWIS,
ETC.

THE PROPERTY OF A GENTLEMAN.

L. 63552

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.
SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 26th of JUNE, 1905,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 137, LONG ACRE, LONDON.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased to be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen, who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEY, WILKINSON & HODGE,

13, Wellington Street, Strand, London.

CATALOGUE

OF

ENGRAVINGS & DRAWINGS.

ALDEGRAVER (H.).

LOT

1 The Expulsion (B. 5), *good impression*

1 11-0

BEHAM (H. S.).

2 The Expulsion (B. 7), *very fine, first state*

4 1-1-

3 Job (B. 16), *fine impression, first state*

1 1-4-

4 St. Jerome (B. 59), *good impression, rare*

1 18-

5 St. Jerome (B. 60), *very fine*

1 10-

6 The Judgment of Paris (B. 87), *fine, slight margin, first state*

1 12-

7 The Triumph (B. 143), *splendid impression, first state, with margin*

1 4--

8 Nude Female and Death (B. 150), *splendid impression, first state, good margin*

1 1-12-

9 Three Soldiers and Dog (B. 196), *first state, fine*

1 10-

10 Adam (B. 3), *fine, first state*; Eve (B. 4), *the companion print*

2 1--

11 The Saviour (B. 30), *fine impression, first state*

1 1-4-

12 The Prodigal feeding swine (B. 35), *good impression*

1 1-1-

13 The Four Evangelists (B. 55-58), *all first states*

4 1-8-

14 Venus and Cupid (B. 91), *fine impression, with clear margin, rare*

1 18-

15 Satyr (B. 109); Satyress (B. 110), *rare*

2 14-

16 Peasant (B. 188), *brilliant impression, but wants date*; Peasant (B. 189), *very fine*

2 10-6

17 The Seven Liberal Arts (B. 121-127), *fine even impressions, but no. 1 slightly torn*

7 3-10-

18 St. John Chrysostom (B. 215)

1 19-

- 1-1-0 19 Horse's Head (*B. 218*), *fine*; Man's Head (*B. 219*); Woman's Head (*B. 220*) 3 *Shirley*
- 5-0-0 20 Sixteen Cupids (*B. 237*), *brilliant, rare* 1 *Just*
-
- 7- 21 Mrs. Robinson as Clarinda, *scarce*; others of the same by various engravers 8 *Ruin*
- 378- 22 Mrs. Robinson as Melania, by J. Condé, after R. Cosway, *fine* 1 *No. 1*
- 12- 23 W. Hogarth. The Harlot's Progress, *early state, the set*; and another 7 *Good*
- 3- 24 The Emperor Joseph II, *proof before letters*; The Huntsman, by Burford, after J. Seymour; and Scene from King Henry VIII, by Blake 3 *Parson*
-
- 25 Drawings. Phryne, by F. M. Brown, *in pen and ink, the sketch for the large picture* 1
-
- 25* Coursing, *unsigned* 1
-
- 26 Views in Norwich and the County of Norfolk, &c. *a parcel* *millbrook*

DRAWINGS.

- Bo 16/- 27 T. Girtin. View near Southampton 1 *Carfax*
- 12- 28 T. Hearne. A Watermill, Landscape; by Taverner; &c. 8
- 1-8- 29 J. Holland, 1830. Greenwich Hospital; Landscape, P. Sandby; &c. 4 *Rose*
- 12- 30 Boucher. Pastoral Scene; Landscape, by Hackert; &c. 4 *Tree*
- 14- 31 Cotman. Ludlow; Coast Scene, by Stanfield; River Scene, by Vickers; &c. 4 *Keppel*
- 2- 32 Stanfield. The Wreck; 2 Landscapes, by W. Scott; &c. 12 *Mills*
- 12- 33 Prout. View of a Minster; Landscape, by J. Laporte; &c. 6
- 4- 34 W. Evans. Carting the Hay and a Coast Scene; Landscape, by Muller 3 *"*
- 12- 35 P. Sandby. Landscape; Peasants and Cattle, by La Cave 6 *Tree*
- 6- 36 P. Sandby. Landscape and Castle; On the Warrdale, by J. Smith 4 *Mills*
- 5- 37 Greuze. "Family Happiness"; Figure, by Ed. Bouchardon; &c. 5 *Plom*
- 17- 38 W. L. Leitch. Landscape and figure; Dover, by S. Owen; &c. 14 *Cook*
- 5- 39 J. Holland. Flower Subjects; Views in Guernsey, by L. H. Michael; &c. 21 *Tree*
- 6- 40 F. J. Stiell, &c. Twenty-two Sketches and Drawings *Cook*
- 5- 41 Various Artists, Sixty-three Sketches, Designs, &c. 63 *Just*

FRAMED.

<i>Campan</i>	42 T. Girtin. Scene near Bedgellert, N. Wales	1	3-16-0
<i>Sutherland</i>	43 Turner. Two Views of Dover Harbour	2	12-
<i>Rose</i>	44 J. Leech. The Reception	1	13-
<i>Sutherland</i>	45 D. Serres, R.A. View in a Park, and Falls of the Terni, near Rome	2	10-
"	46 D. Serres, R.A., 1795. Lake Scene and Castle; and Landscape, by F. Nicholson	2	10-
<i>Rose</i>	47 J. Nash. Interior of a Church; Figure, by G. Bach; &c.	3	1-5-
<i>Sutherland</i>	48 F. Nicholson. Landscape; River Scene, by Girtin; and Shipping, by Clevely	3	11-
"	49 J. Webb. Seapiece, and 4 Landscapes, <i>in oils</i>	5	6-

BOYDELL'S COLLECTION OF PRINTS FROM
PICTURES ILLUSTRATING THE WORKS OF
SHAKESPEARE, 1803-5.

<i>Janet</i>	50 The Tempest (3, <i>should be</i> 4), by Smith, Simon and Thew, after Romney, &c.; Two Gentlemen of Verona, after Kauffman	4	6-
<i>Print</i>	51 Merry Wives of Windsor, Mrs. Ford and Mrs. Page, by Thew, after Peters; Falstaff in a basket, by Simon, after Peters, <i>a fine pair</i> ; and others, by Simon, Ryder, &c. <i>the set of</i> 5	5	2-5-
<i>Paul</i>	52 Much Ado about Nothing, An Orchard, by Simon, after Peters, <i>very fine</i> ; and 2 others <i>the set of</i> 3	3	1-7-4-
<i>Goodstein</i>	53 Measure for Measure (2), by Rider and Simon, after Smirke, &c.; Comedy of Errors, after Rigaud	3	15-
"	54 Love's Labour Lost, after Hamilton; Midsummer's Night Dream (2), by Simon and Ryder, after Fuseli	3	12-
"	55 Merchant of Venice (2), by Simon and Browne, after Smirke and Hodges; Taming of the Shrew (2), <i>one mended</i> , by Thew and Simon, after Smirke and Wheatley	4	15-
<i>Print</i>	56 As You Like It (4), by Leney, Middiman, Wilson and Simon, after Downman, Hodges, &c.	4	1-8-
"	57 All's Well that Ends Well, after Wheatley; Twelfth Night (2), by Ryder and Bartolozzi, after Ramberg; &c.	3	1-2-
<i>Goodstein</i>	58 Winter's Tale (4), by Simon, Middiman, Fittler and Thew, after Opie, Wheatley, &c.	4	15-

- 10- 59 Macbeth (3), by Caldwell, Parker and Thew, after Fuseli, Westall and Reynolds ; King John, after Northcote 4
 13- 60 As You Like It—The Seven Ages (6, *should be* 7), after Tomkins, Ogborne, Thew, &c. 6
 13- 61 King Richard II, after Brown ; Henry IV (first part) (4), by Middiman, Thew, Simon and Ryder, after Smirke, &c. 5
 12- 62 Henry IV (second part) (4), by Leney, Ryder and Thew, after Fuseli, &c. ; King Henry V, after Fuseli 5
 10- 63 Henry VI (first part) (3), by Thew and Ogborne, after Opie, Boydell and Northcote ; Henry VI (second part) (2), by Playter and Watson, after Opie and Reynolds ; Henry VI (third part) (4), by Playter, Ogborne, Leney and Mitchell, after Northcote, Boydell, &c. 9
 4- 64 Richard III (3), by Thew, Legat and Skelton, after Northcote 3
 5- 65 Henry VIII (4), by Taylor, Thew and Collyer, after Stothard, Peters and Westall 4
 7- 66 Coriolanus, after Hamilton ; Julius Caesar, after Westall ; Antony and Cleopatra, after Tresham ; Timon of Athens, after Opie 4
 12- 67 Troilus and Cressida (2), by Legat, after Romney (*fine portrait of Lady Hamilton*), and Schiavonetti, after Kauffman 2
 10- 68 Cymbeline (3), by Burke, Thew and Gaugain, after Hamilton, Hoppner and Westall 3
 9- 69 King Lear (3), by Earlom, Sharpe and Legat, after Fuseli, &c. ; Hamlet (2), by Thew and Legat, after Fuseli and West ; The Alto Relievo, by Smith, after Banks 6
 12- 70 Romeo and Juliet (3), by Facius and Simon, after Miller, Opie and Northcote 3
 7- 71 Othello (3), by Ryder and Leney, after Stothard, Graham and Boydell 3

The Property of a Gentleman.

- 72 The Honble. Anne Damer, by T. Ryder, after A. Kauffman, *in colours, framed* 1
 1- 73 Chromolithograph, Aquatints, &c. 5
 74 Bust of a Lady, by Earlom, after Cipriani 1

	75 Queen Victoria in fancy dress as Mdme. Pompadour, by J. Brandard	1	
Plummer	76 Love Wounded, and Love Healed, by R. Cooper, after S. Shelley, <i>proofs</i>	2	— 20
	77 Le Dejeuner Anglais, by Vidal, after Lavrince, <i>in colours</i>	1	
mils	78 Coaching. Changing Horses, Pulling up to skid, &c., by J. Harris, after Henderson	4	4 -
San	79 Princess Ann of Denmark, by I. Beckett ; Lady Williams, by I. Beckett ; and Charles II, by A. Browne	3	1-16-
Min	80 Edward Lord Littleton, by W. Faithorne, after Van Dyck ;		1-5-
mils	81 A Lady in Milton's Comus, by J. R. Smith, after J. Wright, <i>in colours</i>	1	5-
from	82 A Storm, by R. Earlom, after Vanderhagen	1	4 -
Plummer	83 A Mill, by S. W. Reynolds, after Rembrandt	1	2 -
Kim	84 Views of Cumberland Lakes, by I. Thomson, <i>coloured aqua-tints</i>	4	12 -
	85 The Calmady Children, by F. C. Lewis, after Sir T. Lawrence	1	2 -
from	86 The Arbuthnot Brothers, by F. C. Lewis, after Sir T. Lawrence, <i>proof</i>	1	10 -
	87 Cardinal Consalvi, and Lord Stewart, by F. C. Lewis, after Sir T. Lawrence, <i>proofs</i>	2	1 -
mils	88 George Canning ; Mrs. Purvis ; and another, <i>proofs</i>	3	4 -
	89 The Strawberry Girl, and others, by S. W. Reynolds, after Sir J. Reynolds, <i>proofs</i>	5	7 -

F. BARTOLOZZI.

TICKETS, INVITATION, AND OTHER CARDS, BOOK MARKS, &c., mostly in proof state and finest condition, forming a nearly complete collection.

TICKETS.

2.	90 Masqued Ball, New Club, Soho, Feb. 24, 1775 ; and Masqued Ball at the Opera House, 26 April, 1770, after Cipriani, <i>proofs</i>	2	6 -
Mansion	91 Mansion House Dinner, 17 April, 1775, after Cipriani, <i>proof</i>	1	3 -
Ranelagh	92 Ranelagh Regatta Ball, 23 June, 1775, after Cipriani, <i>proof before any inscription</i>	1	3 -

- 3- 93 Ranelagh Masquerade Ball, 14 June, 1776, after Cipriani, *proof before any inscription* 1 Head
 9- 94 Shanes Castle Masquerade, after Cipriani ; and Wynnstay Theatre, after H. Bunbury, *proofs* 2 Head
 10- 95 Handel Festival, 1784, after Cipriani, *proof* 1 Head
 4- 96 St. Margaret's, Westminster, 1793, after Smirke, *proof before any inscription* 1
 4- 97 The Seventh Meeting of the Anacreontic Society, Wednesday, 2nd Feb. 1780, after Laurenson, *proof before any inscription* 1 Kin
 5- 98 Ticket. Vertumnus and Pomona, after Cipriani, *proof* 1 Mc-
 5- 99 Masquerade at Hanover Square ; and another, 18 May, 1775, after Cipriani, *proofs* 2 "
 7- 100 Theatre Royal, Haymarket ; Abimelech Oratorio, one after Cipriani, and another after Dance, *proofs* 2 E.
 2- 101 Brandenburg House Masquerade, after E. F. Burney, *proof* 1 "
 7- 102 Hanover Square Grand Concert ; and another, *proofs* 2 "
 5- 103 Hanover Square Grand Professional Concert ; and another, after Cipriani, *proofs* 2 Mc-
 6- 104 Hanover Square Professional Concert, 1789 ; and another, after Cipriani, *proofs* 2 E.
 5- 105 Benefit of Mr. Giardini, 1778, after Cipriani, *proof before any inscription* 1 Head
 5- 106 Benefit of Mr. Giardini, after Cipriani, *proof before any inscription* 1 Smith
 4- 107 Benefit of Mr. Giardini, 1780, after Cipriani, *proof* 1 Mc-
 3- 108 Benefit of Mr. Giardini, after Cipriani, *proof before any inscription* 1 "
 8- 109 Benefit of Mr. Giardini, 1770 ; and another, after Cipriani 2 Mc-
 3- 110 Benefit of Mr. Giardini, *proof before any inscription* ; and another, after Cipriani 2 Kin
 5- 111 Benefit of Mr. Giardini ; and another, after Cipriani 2 E.
 7-3- 112 Benefit of Mr. Giardini, after Cipriani, *proof before any inscription* 1 Head
 57-2- 113 Benefit of Mr. Giardini ; and another, after Cipriani 2 Smith
 2- 114 Benefit of Mr. S. Borghi and of Mr. Savoia, after Cipriani 2 Mc-
 9- 115 Mr. Fierville's Ball, 1711, after Cipriani, *proof before publication line* 2 Head

116 Benefit of Mr. Le Gard, Carlisle House, 1781, after A. Kauffman, <i>proof</i>	1	- 70
117 Benefit of Madame Banti, after Burney; and of Mr. Penducci, Hanover Square, 1786, after Cipriani, <i>proof</i>	1	8-
118 Benefit of Mr. Dragonetti, after Burney, <i>proof</i>	1	4-
119 Benefit of Mr. Jones, after Cipriani	1	4-
120 Benefit of Mr. Banti, 1797, after Cipriani, <i>proof</i>	1	2-
121 Benefit of Madame Banti, after Burney, <i>proof</i>	1	3-
122 Benefit of Mr. Salpietro; and another, <i>proof</i>	2	6-
123 Benefit of Mr. Grassi, and Mr. Solomon, 1794, <i>proof</i>	2	7-
124 Handel Festival, 1784, after Burney; and another, after Cipriani, <i>proof</i>	2	5-
125 Various Tickets, <i>some proofs</i>	8	16-

CARDS, &c.

126 Card of Mr. Sandby junior, Teacher of Drawing, after West; and of John Jeffries, Printseller, <i>proofs</i>	2	9-
127 Card of Madame Aguilar, after Stothard; and of H. F. Bessborough, 1796, after Cipriani, <i>proofs</i>	2	16-
128 Invitation Cards, after A. Kauffman, <i>proofs</i>	4	6-
129 Invitation Cards, <i>proofs</i>	6	8-
130 Sir J. Reynolds' Card; and others, <i>some proofs</i>	4	19-
131 Freemasons' School; and others, <i>proofs</i>	4	15-
132 Mansion House Ball, April 12, 1791, after Hamilton, <i>proof</i>	1	4-
133 Card of the Freemasons' Society, 1786, after Cipriani and Sandby, <i>rare proof</i>	1	24-13
134 Sir Joshua Reynolds' Funeral Card, <i>proof before any inscription, very rare</i>	1	44-

BOOK MARKS.

135 Sykes' Library, <i>proof before any inscription, very rare</i>	1	15-10-
136 Foster Cunliffe Library, <i>proof before any inscription, very rare</i>	1	1-9-
137 John Curren of Kildwick's Library, <i>proof before any inscription, rare</i>	1	5-
138 Garrick, Pasquin, and another, <i>proofs</i>	3	17-

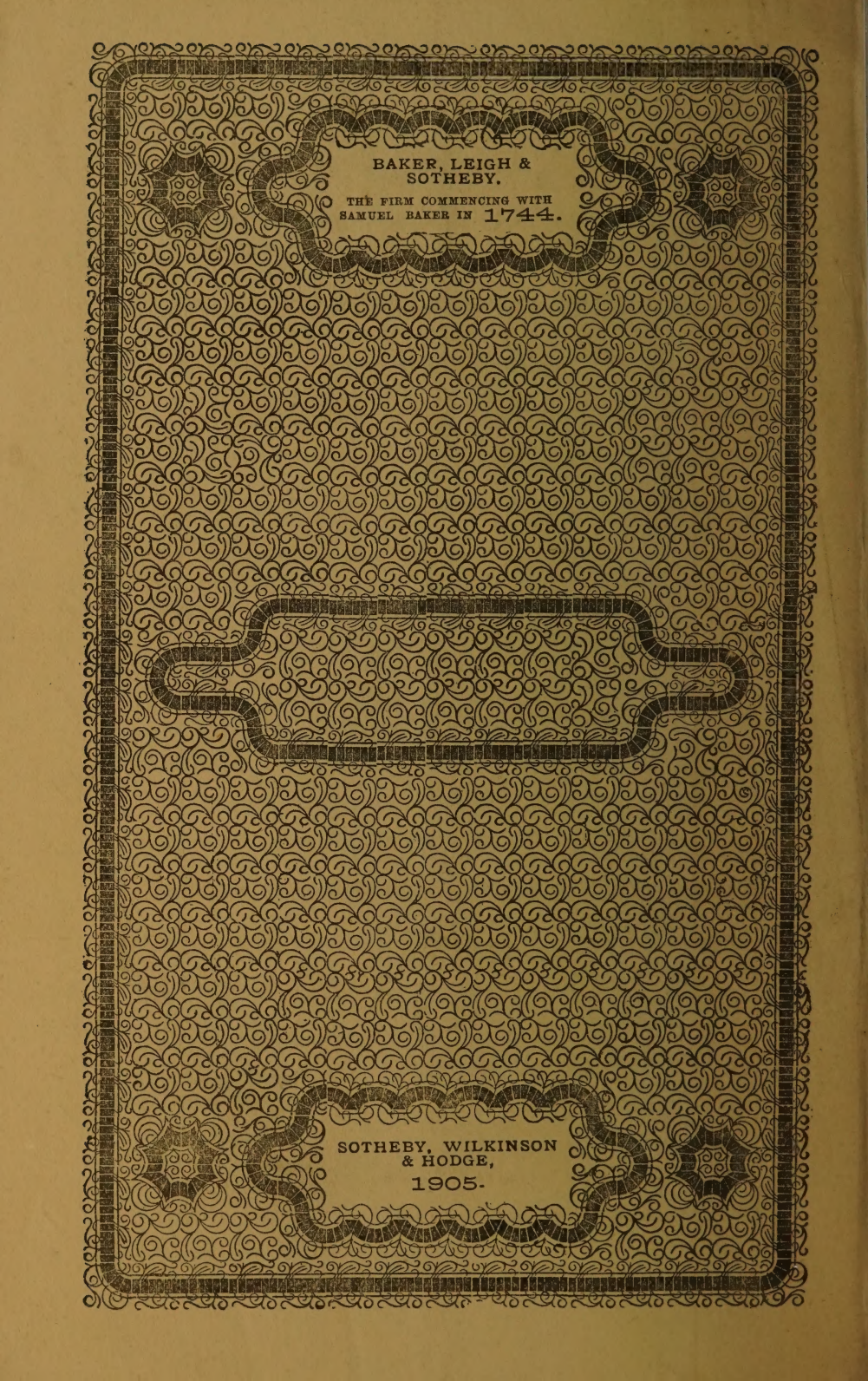
MISCELLANEOUS.

— 30	139 Cupid and Psyche, <i>proof before the border</i>	1	her
1 —	140 Mural Monument to the Memory of the Earl of Chatham, <i>engraver's proof</i>	1	Smith
2 —	141 Designs for Medals, Bank-note, &c., <i>proofs</i>	4	her

J. M. W. TURNER.

5 — —	142 Leader Seapiece (20), by C. Turner, <i>first state</i>	1	ward
3 — 5 —	143 Windmill and Lock (27), by W. Say, <i>first state</i>	1	Kaye
1 — 1 —	144 Woman at a Tank (38), by W. Say, <i>second state</i>	1	ward
— 10 —	145 Woman at a Tank (38), by W. Say, <i>second state</i>	1	
2 — 12 —	146 River Wye (48), by J. M. W. Turner, <i>the etching</i>	1	Kaye
1 — 1 —	147 Mer de Glace (50), by J. M. W. Turner, <i>second state</i>	1	ward
2 — 6 —	148 Solitude (53), by J. M. W. Turner, <i>the etching</i>	1	Kaye
6 — 15 —	149 Norham Castle (57), by J. M. W. Turner, <i>the etching</i>	1	Kaye
2 — 2 —	150 Bonneville (64), by H. Dawe, <i>second state</i>	1	
1 — 4 —	151 East Gate, Winchelsea (67), by S. W. Reynolds, <i>second state</i>	1	
4 — 6 —	152 East Gate, Winchelsea (67), by J. M. W. Turner, <i>the etching</i>	1	
— 10 —	153 Isis (68), by W. Say, <i>third state</i>	1	
4 — 12 —	154 Apuleia in search of Apuleius (72), by J. M. W. Turner, <i>the etching</i>	1	Kaye
8 —	155 Solway Moss, <i>engraver's proof</i>	1	Kaye
5 — 2 —	156 The Peat Bog, <i>engraver's proof</i>	1	Kaye
1 — 15 —	157 Ports and Harbours, <i>a complete set, some proofs</i>	6	ward
21 — —	158 Rivers of England and River Scenery, after Turner and Girtin, <i>an unusually fine and complete set of engravers' proofs before all letters</i>	19	ward

END OF SALE.



BAKER, LEIGH &
SOTHEY.

THE FIRM COMMENCING WITH
SAMUEL BAKER IN 1744.

SOTHEY, WILKINSON
& HODGE,
1905.

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